

Schradieck
The School of Violin Technique
Book1: Exercises for Promoting Dexterity in the various Positions

I.

Exercises On One String

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

The pupil should be careful in all the exercises to keep the hand perfectly quiet, letting the fingers fall strongly, and raising them with elasticity.

The tempo must be lessened or accelerated, according to the ability of the pupil, but is generally moderate.



II.

1. 

2. 

3. 

4. 

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8. 

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10. 

11. 

12. 

III.

Exercises on Two Strings.

1. 2.

3.

4. 5.

6.

7. 8.

9.

10. 11.

12.

13. 14.

15.

16.

IV.

Exercises to be practised with wrist-movement only, keeping the right arm perfectly quiet.



10.



11.



12.



13.



14.



15.



16.



Exercises on Three Strings.

1.

2.

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11.

12.

VI.

Exercises on Four Strings.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.

D

VII.

1. 2. 3. 4. 5. 6. 7. 8. 9. 1. 2. Coda.

The musical score is written for guitar in 3/4 time. It consists of 11 staves of music. The first staff is numbered 1. The second staff is numbered 2. The third staff is numbered 3. The fourth staff is numbered 4. The fifth staff is numbered 5. The sixth staff is numbered 6. The seventh staff is numbered 7. The eighth staff is numbered 8. The ninth staff is numbered 9. The tenth staff is numbered 1. The eleventh staff is numbered 2. The score includes various musical notations such as slurs, triplets, and sixteenth notes. The key signature is one flat (B-flat). The time signature is 3/4. The score ends with a Coda section.

VIII.

Exercises in the Second Position.

1.
 1 4

2.
 4 4

3.
 1

4.
 5 4 4

6.
 4 4

7.
 3

8.
 3

9.
 4

10.
 4 8 3 2 2 1 3

11.
 4 3 3 2 2 1 8 1 2 2 3 2 1 4 4 3 8 2 2 1 1 4 3 2 2 1 1 4 3 3 2 2 1 1 4

12.
 3 3 2 2 1 1 4 3 8 4 6

IX.

Exercises in the First and Second Positions.

1. 

2. 

3. 

4. 

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7. 

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9. 

This page of musical notation is for guitar, featuring ten numbered measures (7-10) with complex fretboard patterns and fingerings. The notation is written on a single staff in treble clef, with a key signature of two sharps (F# and C#). The measures are connected by a continuous line, indicating a single melodic or harmonic sequence.

Measure 7: Starts with a double bar line and a repeat sign. The first part of the measure is marked with a '7.' and a '4' above the first note. The second part is marked with a '4' above the first note. The measure ends with a repeat sign.

Measure 8: Starts with a double bar line and a repeat sign. The first part of the measure is marked with a '1' above the first note, and the second part is marked with a '4' above the first note. The measure ends with a repeat sign.

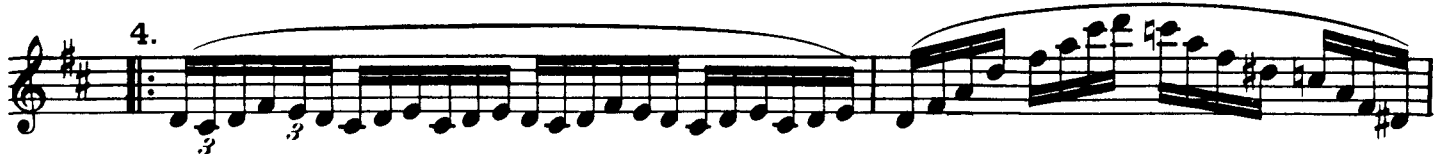
Measure 9: Starts with a double bar line and a repeat sign. The first part of the measure is marked with a '4' above the first note, and the second part is marked with a '3' above the first note. The measure ends with a repeat sign.

Measure 10: Starts with a double bar line and a repeat sign. The first part of the measure is marked with a '4' above the first note, and the second part is marked with a '3' above the first note. The measure ends with a repeat sign.

The notation includes various musical symbols such as notes, rests, and accidentals, as well as specific fingering instructions (e.g., 1, 2, 3, 4, 5) and dynamic markings (e.g., *tr* for trill). The measures are connected by a continuous line, indicating a single melodic or harmonic sequence.

X.

Exercises in the Third Position.



5. 4

6. 4

7. 4 4

8. 4 2 4

9. 4

10. 4

11. 4

12. 6/8

XI.

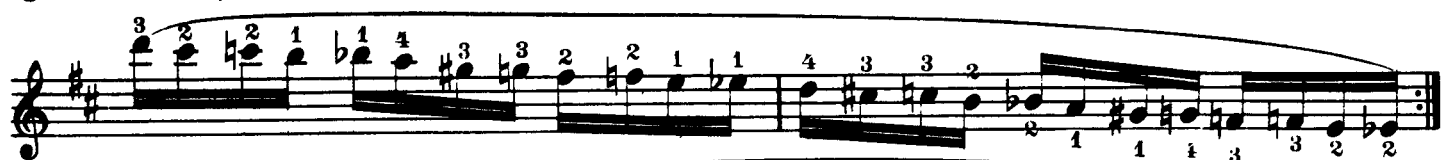
Exercises in the First, Second and Third Positions.

This musical score consists of eight numbered exercises, each written on a single staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The exercises are as follows:

- Exercise 1:** A single staff with a repeat sign. It contains two measures of eighth-note patterns. The first measure is marked with a '1' above the staff, and the second measure is marked with a '2' below the staff.
- Exercise 2:** A single staff with a repeat sign. It contains two measures of eighth-note patterns. The first measure is marked with a '2' below the staff, and the second measure is marked with a '2' below the staff.
- Exercise 3:** A single staff with a repeat sign. It contains two measures of eighth-note patterns. The first measure is marked with a '1' below the staff, and the second measure is marked with a '2' below the staff.
- Exercise 4:** A single staff with a repeat sign. It contains two measures of eighth-note patterns. The first measure is marked with a '1' below the staff, and the second measure is marked with a '2' below the staff.
- Exercise 5:** A single staff with a repeat sign. It contains two measures of eighth-note patterns. The first measure is marked with a '1' below the staff, and the second measure is marked with a '1' below the staff.
- Exercise 6:** A single staff with a repeat sign. It contains two measures of eighth-note patterns. The first measure is marked with a '1' below the staff, and the second measure is marked with a '1' below the staff.
- Exercise 7:** A single staff with a repeat sign. It contains two measures of eighth-note patterns. The first measure is marked with a '1' below the staff, and the second measure is marked with a '1' below the staff.
- Exercise 8:** A single staff with a repeat sign. It contains two measures of eighth-note patterns. The first measure is marked with a '1' below the staff, and the second measure is marked with a '1' below the staff.



18



XIII.

Exercises on the First, Second, Third and Fourth Positions.

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99.

100.

5.

III.

II.

6.

III.

7.

8.

9.

10.

XIV.

Exercises in the Fifth Position.





Exercises passing through Five Positions.

1^a. IV.

III.

1^b. IV. III.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.



XVI.

Exercises in the Sixth Position.

The first staff of music is in treble clef, key of C major, and 4/4 time. It begins with a first ending bracket labeled '1.' over the first measure. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the fourth measure. The staff ends with a double bar line and repeat dots.

2.

4.

[illegible][illegible]

The first staff of music is in G major (one sharp) and 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and sixteenth notes, ending on a G5. The staff is marked with a '4.' and a '4' above the first measure, indicating a fourth note. The melody is written on a single staff with a treble clef.

5.

7.



XVII.

Exercises passing through Six Positions.

1. IV.

2.

3.

4.

5.

6.

7.

8.

9.

III.

II.

III.

I.

The page contains nine staves of musical notation for exercise XVII. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, slurs, and fingerings (1, 2, 3, 4). The exercises are numbered 1 through 9. Exercise 1 is marked 'I. IV.' and exercise 9 is marked 'III.' and 'I.'.

This page contains a musical score for a piano exercise, likely from a technical manual. The music is written for the right hand on a single staff, with a key signature of one sharp (F#) and a common time signature. The exercise is divided into several sections, each with specific fingerings and articulations indicated by numbers and 'x' marks.

The sections are labeled as follows:

- Section 1:** Starts with a treble clef and a key signature of one sharp. It features a series of eighth notes and sixteenth notes, with fingerings 1, 2, 3, and 4. A double bar line is followed by a repeat sign and a second ending marked "II.".
- Section 2:** Labeled "10. IV." at the beginning. It continues the pattern of eighth and sixteenth notes, with fingerings 1, 2, 3, and 4. A double bar line is followed by a repeat sign and a second ending marked "II.".
- Section 3:** Labeled "I." and "II." below the staff. It features a series of eighth notes and sixteenth notes, with fingerings 1, 2, 3, and 4. A double bar line is followed by a repeat sign and a second ending marked "II.".
- Section 4:** Labeled "IV." and "II." above the staff. It features a series of eighth notes and sixteenth notes, with fingerings 1, 2, 3, and 4. A double bar line is followed by a repeat sign and a second ending marked "II.".
- Section 5:** Labeled "III." and "III." below the staff. It features a series of eighth notes and sixteenth notes, with fingerings 1, 2, 3, and 4. A double bar line is followed by a repeat sign and a second ending marked "III.".
- Section 6:** Labeled "I." below the staff. It features a series of eighth notes and sixteenth notes, with fingerings 1, 2, 3, and 4. A double bar line is followed by a repeat sign and a second ending marked "I.".
- Section 7:** Labeled "II." and "II." below the staff. It features a series of eighth notes and sixteenth notes, with fingerings 1, 2, 3, and 4. A double bar line is followed by a repeat sign and a second ending marked "II.".
- Section 8:** Labeled "III." and "III." below the staff. It features a series of eighth notes and sixteenth notes, with fingerings 1, 2, 3, and 4. A double bar line is followed by a repeat sign and a second ending marked "III.".
- Section 9:** Labeled "IV." and "IV." below the staff. It features a series of eighth notes and sixteenth notes, with fingerings 1, 2, 3, and 4. A double bar line is followed by a repeat sign and a second ending marked "IV.".
- Section 10:** Labeled "12." at the beginning. It features a series of eighth notes and sixteenth notes, with fingerings 1, 2, 3, and 4. A double bar line is followed by a repeat sign and a second ending marked "12.".

XVIII.

Exercises in the Seventh Position.

IV

1. *3 3*

2.

3.

4.

5. *4 4 4 4*

6. *2*

7.

8. *4 4 3*

9a



9b



10.



11.



12.



13.



14.



1. IV.

2a

2b

3.

4.

5.

6.

7.

8.

9. IV.

[illegible]

XX.

Allegro.

1.

2.

3.

4.

5.

This page contains ten staves of musical notation, likely for guitar. The notation is written in a single system, with each staff containing multiple measures of music. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is heavily ornamented with fingerings (1-4) and natural signs (0). The notation is divided into measures by vertical bar lines, with some measures containing repeat signs. The page is numbered 35 in the top right corner.

6.

7.

8.

9.

Exercise 9, measures 1-4. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a complex melodic line with many slurs and ties, and includes fingering numbers (1, 2, 3, 4) and breath marks (b). The first measure has a repeat sign and a key signature change to one flat (B-flat).

10.

Exercise 10, measures 1-4. The music is in 4/4 time with a key signature of two flats. It continues the complex melodic style with slurs, ties, and fingering. The first measure has a repeat sign.

11.

Exercise 11, measures 1-4. The music is in 4/4 time with a key signature of two flats. It features a complex melodic line with slurs, ties, and fingering. The first measure has a repeat sign and a key signature change to one flat.

1.

2.

Continuation of Exercise 11, measures 5-8. The music is in 4/4 time with a key signature of one flat. It features a complex melodic line with slurs, ties, and fingering. The first measure has a repeat sign.

12.

Exercise 12, measures 1-4. The music is in 4/4 time with a key signature of two flats. It features a complex melodic line with slurs, ties, and fingering. The first measure has a repeat sign and a key signature change to one flat. The word *tranquillo* is written below the first measure.

This image shows a page of musical notation for a guitar piece. The notation is written on 12 staves, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 9/8. The music features various musical symbols, including notes, rests, and fingerings. The piece is marked with 'III' and '13.'. The notation includes various musical symbols such as notes, rests, and fingerings, along with a key signature of three flats and a 9/8 time signature. The piece is marked with 'III' and '13.'.

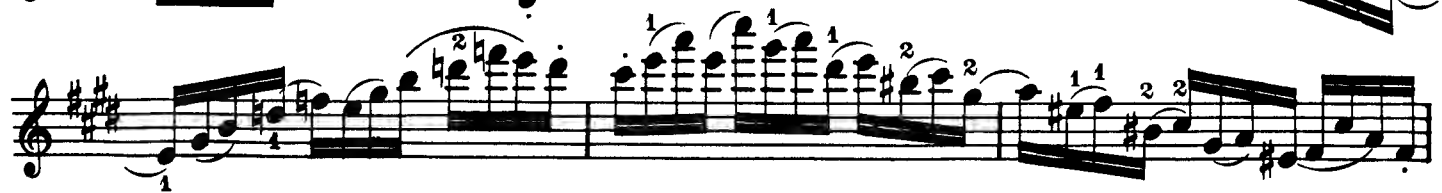
14. Allegro vivace.

The musical score is written for a single melodic line on a treble clef staff. The key signature consists of four sharps (F#, C#, G#, D#), and the time signature is 9/16. The piece is marked '14. Allegro vivace.' and includes a repeat sign at the beginning. The notation features numerous slurs, fingerings (e.g., 1, 2, 3, 4), and trills (tr). There are also some 'x' marks above certain notes, possibly indicating breath marks or specific articulation. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall style is characteristic of a technical exercise or a short piece for a flute or similar woodwind instrument.

15. Energico.

15. Energico.

The musical score for '15. Energico.' consists of five staves of guitar notation. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The notation includes various fret numbers (1, 2, 3, 4, 0) and slurs indicating phrasing. The first staff begins with a 9-measure rest, followed by a series of eighth and sixteenth notes. The subsequent staves continue the melodic and harmonic development with increasing complexity in fingering and rhythm.



[illegible]

This page of musical notation is for a guitar piece in A major, indicated by the key signature of two sharps (F# and C#). The notation is arranged in ten staves, each containing four measures of music. The piece is characterized by its intricate use of trills (marked 'tr'), triplets (marked '3'), and slurs, which are often used to create a sense of rapid, flowing movement. The first staff begins with a treble clef and a key signature of two sharps. The second staff includes a measure number '20' at the beginning. The notation is dense, with many notes beamed together, and includes various fingerings (e.g., 1, 2, 3, 4) and breath marks (e.g., 'x'). The piece concludes with a double bar line and a repeat sign at the end of the tenth staff.

21.

3 3 1 1

11 4 1

1 2 3 4

3 3

3 3 1 8 4 2

1 4 4

8 8

This page of musical notation for guitar is written in D major (two sharps) and consists of ten staves. The music is characterized by frequent use of slurs and various fret numbers (0-4) and fingerings (1-4) to indicate specific techniques. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast or intricate piece. The piece concludes with a 'rit.' (ritardando) marking and a final measure with a '2' below the staff.

spiccato

I.

II.

III.

This page of musical notation is for guitar, written in D major (two sharps). It consists of ten staves of music. The notation includes various fret numbers (0, 1, 2, 4) and fingerings (1, 2, 4) for the left hand. There are also articulation marks such as slurs and accents. The word "remain" is written below the third staff, and "at the nut" is written below the seventh staff. The piece concludes with a double bar line and a key signature change to D minor (two flats) for the final few notes.

1

2

III.

remain

at the nut

This page of musical notation is for a piano piece in G major, consisting of ten staves. The notation is as follows:

- Staff 1:** Treble clef, G major key signature. It begins with a series of eighth-note chords, some beamed together in groups of two or three. The first measure has a '2' below it, and the second measure has a '2' below it.
- Staff 2:** Continues the eighth-note chordal pattern from the first staff.
- Staff 3:** Continues the eighth-note chordal pattern. The first measure has a '3' above it, and the second measure has a '2' above it.
- Staff 4:** Treble clef, G major key signature. It starts with a whole rest, followed by a half rest, then a quarter note G. A 'V' (accrescendo) marking is above the first quarter note. The staff then continues with eighth-note chords. The first measure has a '3' below it, and the second measure has a '2' below it.
- Staff 5:** Treble clef, G major key signature. It begins with a series of eighth-note chords, some beamed together in groups of two or three. The first measure has a '2' below it, and the second measure has a '3' below it.
- Staff 6:** Continues the eighth-note chordal pattern from the fifth staff.
- Staff 7:** Continues the eighth-note chordal pattern. The first measure has a '1' below it, and the second measure has a '1' below it.
- Staff 8:** Continues the eighth-note chordal pattern. The first measure has a '2' below it, and the second measure has a '2' below it.
- Staff 9:** Continues the eighth-note chordal pattern. The first measure has a '1' below it, and the second measure has a '1' below it.
- Staff 10:** Treble clef, G major key signature. It begins with a series of eighth-note chords, some beamed together in groups of two or three. The first measure has a '2' below it, and the second measure has a '2' below it.

The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'rit.' (ritardando).

This page of musical notation, numbered 47, contains 12 staves of music. The music is written in treble clef with a key signature of one sharp (F#). The notation features continuous eighth-note patterns, frequently beamed in groups of four. Fingering numbers (1, 2, 3, 4) are indicated below the notes to guide the performer. Some measures include a '0' below the staff, likely representing a natural harmonic. The notation includes various accidentals (sharps, naturals, flats) and slurs connecting groups of notes. The music appears to be a technical exercise or a piece for guitar.

This page of musical notation is for guitar, written in G major (one sharp). It consists of 12 staves of music, each containing three measures. The notation is as follows:

- Staff 1:** Measure 1: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, 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